

2022–2023 | 123rd Season

# The Philadelphia Orchestra

Saturday, April 29, at 8:00

Sunday, April 30, at 2:00

**Matthias Pintscher** Conductor

**Philippe Tondre** Oboe

**Webern** *Im Sommerwind*, idyll for large orchestra

**Strauss** Oboe Concerto in D major

I. Allegro moderato—

II. Andante—

III. Vivace—Allegro

## Intermission

**Mendelssohn** Symphony No. 3 in A minor, Op 56 ("Scottish")

I. Andante con moto—Allegro un poco agitato—Assai animato—  
Andante come I—

II. Vivace non troppo—

III. Adagio—

IV. Allegro vivacissimo—Allegro maestoso assai

This program runs approximately 1 hour, 45 minutes.

The April 30 concert is sponsored by **Gail Ehrlich in memory of  
Dr. George E. Ehrlich.**

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.



## The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and community centers, in classrooms and hospitals, and over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER,

a podcast on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as Play!N's; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School Concerts; the School Partnership Program and School Ensemble Program; and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).

# Conductor

Franck Ferville



Conductor **Matthias Pintscher** is in his final season as music director of the Ensemble Intercontemporain (EIC), the world's foremost contemporary music ensemble, founded in 1980 by Pierre Boulez and winner of the 2022 Polar Prize of the Royal Swedish Academy. In his successful decade-long artistic leadership of the EIC, he continued and expanded the cultivation of new work by emerging composers of the 21st century alongside performances of iconic works by the pillars of the avant-

garde of the 20th century. In this valedictory season, he has a robust season of concerts in Paris including collaborations with the Paris Conservatory and the French institute IRCAM; operas-in-concert; and tours throughout Europe and the United States, including performances at Carnegie Hall and Walt Disney Concert Hall.

Mr. Pintscher makes his Philadelphia Orchestra debut with these performances. Other debuts this season include the Vienna Symphony, the Gürzenich Orchestra of Cologne, and the Kansas City Symphony. He enjoys relationships with several of the world's most distinguished orchestras, among them the Bavarian Radio Symphony, the Los Angeles Philharmonic, Amsterdam's Royal Concertgebouw Orchestra, and the BBC Scottish Symphony. He is also a creative partner for the Cincinnati Symphony. He has conducted several opera productions for the Berlin and Vienna state operas and the Théâtre du Châtelet in Paris. He is well known as a composer, and his works appear frequently on the programs of major symphony orchestras throughout the world. In August 2021 he was the focus of the Suntory Hall Summer Festival, a weeklong celebration of his works with the Tokyo Symphony as well as a residency by the EIC with symphonic and chamber music performances. His third violin concerto, *Assonanza*, written for Leila Josefowicz, premiered in January 2022 with the Cincinnati Symphony.

Mr. Pintscher's previous positions include artist-in-association with the BBC Scottish Symphony for nine seasons, music director at the Ojai Festival, season creative chair for the Tonhalle Orchestra, and artist-in-residence at the Los Angeles Chamber Orchestra. An enthusiastic mentor to students and young musicians, he was principal conductor of the Lucerne Festival Academy Orchestra; ran the Heidelberger Atelier, an academy for young musicians and composers, from 2005 to 2018; and has worked with the Karajan Academy of the Berlin Philharmonic. He appears regularly with the New World Symphony in Miami and has been on the composition faculty of the Juilliard School since 2014. He is published exclusively by Bärenreiter, and recordings of his works can be found on Kairos, EMI, Teldec, Wergo, and Winter & Winter.

# Soloist

Nikolaj Lund



Principal Oboe **Philippe Tondre** joined The Philadelphia Orchestra at the start of the 2020–21 season; he holds the Samuel S. Fels Chair. He made his Orchestra solo debut on the Digital Stage in January 2021 and his public Orchestra solo debut, as well as his Orchestra subscription solo debut, in October 2021. Born in Mulhouse, France, in 1989, he began studying oboe at the age of six at the Mulhouse National School of Music before attending the Conservatoire National

Supérieur de Musique de Paris. He has performed as a soloist with the Bavarian Radio Symphony, the Orchestre de la Suisse Romande, the Orchestre du Capitole de Toulouse, the Geneva and Munich chamber orchestras, the Kammerakademie Potsdam, and the Osaka Philharmonic, among others. He made his debut in the Berlin Philharmonie in 2013 playing Martinů's Oboe Concerto with the Deutsches Symphonie-Orchester Berlin. He is currently principal oboe of the Chamber Orchestra of Europe, the Mito Chamber Orchestra, and the Saito Kinen Orchestra. He was also previously principal oboe of the SWR Symphony Orchestra, the Budapest Festival Orchestra, and the Leipzig Gewandhaus Orchestra. As a guest principal oboe he regularly performed with the Royal Concertgebouw Orchestra in Amsterdam. Since 2015 he is also a professor at the Musikhochschule Saarbrücken.

Mr. Tondre was awarded First Prize at the International Double Reed Society's Fernand Gillet-Hugo Fox Competition (2009); Second Prize at the Tokyo International Competition (2009); Third Prize at the Geneva International Competition (2010); and Third Prize and the Gustav Mahler Prize at the Prague Spring International Competition (2008). He also won the ARD International Music Competition as well as the Audience Prize and the prize for the best interpretation of Liza Lim's commissioned composition (2011). In 2012 he received the Beethoven Ring, an honor given by the city of Bonn at the Beethoven Festival. He also appeared in the ARTE television program *Stars of Tomorrow*, hosted by Rolando Villazón.

Mr. Tondre has collaborated with such artists as Jean-Yves Thibaudet, Lars Vogt, Pierre-Laurent Aimard, Yuri Bashmet, and Nathalie Stutzmann. He has attended the Tokyo Spring Festival, Mozart Fest Würzburg, the Sochi Winter International Arts Festival, and the Besançon and Molyvos international music festivals. He has recorded for BR-Klassik and is currently working with pianist Danae Dörken on three projects for the Klarthe and SWR Classic labels. Mr. Tondre teaches at the Curtis Institute of Music; the Hochschule für Musik Saar in Saarbrücken, Germany; and the Royal Northern College of Music in Manchester, England.

# Framing the Program

## Parallel Events

1842

**Mendelssohn**

Symphony  
No. 3

**Music**

Glinka  
*Ruslan and  
Lyudmila*

**Literature**

Longfellow  
*Poems of  
Slavery*

**Art**

Turner  
*Snowstorm*

**History**

Treaty of  
Nanking ends  
Opium War

1904

**Webern**

*Im  
Sommerwind*

**Music**

Puccini  
*Madame  
Butterfly*

**Literature**

Chekhov  
*The Cherry  
Orchard*

**Art**

Matisse  
*Luxe, calme, et  
volupté*

**History**

Work begins  
on Panama  
Canal

1945

**Strauss**

Oboe  
Concerto

**Music**

Kodály  
*Missa brevis*

**Literature**

Orwell  
*Animal Farm*

**Art**

Moore  
*Family Group*

**History**

World War II  
ends

Anton Webern earned his place in music history as an influential Modernist who wrote pointillistic pieces untethered to tonality. At the very start of his career, however, before he became one of Arnold Schoenberg's most famous students, he wrote pieces in an unabashedly late-Romantic style. At age 20 he composed a lushly orchestrated tone poem called *Im Sommerwind* (In the Summer Wind), a piece that was only discovered some 60 years later, two decades after this death. The Philadelphians gave its world premiere in 1962 with Eugene Ormandy conducting.

The concert offers a further Philadelphia Orchestra connection with Richard Strauss's Oboe Concerto. Strauss composed it in 1945 at the suggestion of John de Lancie, who as a young American soldier stationed in Germany proposed the idea of a concerto for the instrument to the aged Strauss. When de Lancie returned to America he joined the Orchestra and eventually became president of the Curtis Institute of Music. Our soloist today, Principal Oboe Philippe Tondre, continues the tradition of teaching at Curtis.

Mendelssohn's Symphony No. 3 is known as the "Scottish," which is what he called it in letters although not in the actual score. Despite the number, it is the last of his five symphonies as two others were published later. The work offers a brilliant musical travelogue of the composer's impressions of Scotland as a young man of 20.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

# The Music

## *Im Sommerwind*

**Anton Webern**

**Born in Vienna, December 3, 1883**

**Died in Mittersill, Austria, September 15, 1945**



Born to one of Austria's most prominent families, Anton "von" Webern lived to see World War I weaken his family's noble privilege, the inflation of the 1920s erode its wealth, and the plague of Nazism decimate its prestige. Having survived the privations of World War II, in the final hours of that conflict he was shot to death by an American soldier in a bizarre incident that was apparently an accident.

Webern became one of the most influential musical figures of the century, important not just as a link between Arnold Schoenberg and Modernism but also as a creator of splendid music, much of which took the form of delicate miniatures. (Some of his pieces are barely a minute long.) In the tradition of Paul Klee's fragile squiggles, Webern was 20th-century music's proof that "Less is More," and his chamber-like minimalism exerted a profound influence on the avant-garde of the 1950s and '60s.

Nevertheless he began as a traditionalist, as had his mentor. Schoenberg held nothing but deepest reverence for the music of the past, from Bach to Brahms, and his foremost pupils, Webern and Alban Berg, inherited this reverence. As possibly the most conventional of the three, in fact, Webern had begun his career as a musicologist, with a University of Vienna doctorate on Renaissance choral music. Like Schoenberg, he embarked on his career as a composer immersed in a post-Wagnerian tonal language—with liberal influences from Strauss's tone poems and Mahler's early symphonies.

**The Missing Link** The decisive event in Webern's turnaround was his encounter with Schoenberg, under whose tutelage he fully embraced atonal and later 12-tone composition. But before he began this apprenticeship around 1905, he was composing with a lushness that hardly gives a hint of the spare, pointillistic style that would characterize his later music. Among his last works still anchored in tonality were the Five Songs after Poems by Richard Dehmel and the Passacaglia, Op. 1. Most original of all, though, was the tone poem *Im Sommerwind* (In the Summer Wind), composed in summer 1904, just months before he began lessons with Schoenberg. With its transparent string writing, shifting chromatic harmonies, and economical counterpoint, this 13-minute impression of a poem by Bruno Wille

(1860–1928) is Webern's most notable contribution to the ecstatic subjectivism of post-Romanticism.

The work was unearthed only in 1961, when the scholar Hans Moldenhauer discovered it and other unknown Webern pieces in the possession of the composer's daughter (a collection now at the University of Washington). It received its premiere the following year at the first International Webern Festival in Seattle, performed by Eugene Ormandy and The Philadelphia Orchestra. Since then it has been admired for its intrinsic beauty and studied for its interest as a "missing link" in Webern's career, "at the juncture between conservative and progressive influences," as Moldenhauer has written.

**A Closer Look** *Im Sommerwind* was composed during an idyllic summer spent at Pregelhof, the Webern family's enormous country estate in the Austrian district of Carinthia. "We stayed there very happily during our summer vacations and also at Easter," Webern's sister later wrote of these halcyon days in pre-World War I Europe. "We spent the whole day in the meadows, fields, and forest. We made excursions into the surrounding countryside, riding in a small wagon which we took turns pulling. My brother had as much fun at this as the other children who often came visiting." Pregelhof's almost magical charm remained an inspiration to the composer for many years. Like Beethoven before him, Webern often made musical sketches as he strolled outdoors, and he scribbled bits of *Im Sommerwind* into the pocket music notebooks that he carried with him.

The work's almost mystical depiction of nature was inspired by Wille's poem of the same title, which Webern had been reading during the summer of 1904—and doubtless also by the sheer beauty of the natural setting. In spirit the poem approaches the pantheism of Wagner's *Parsifal*: nature as a singular "being" that borders on deity. Around 1900 such ideas began emanating from Vienna, and the poet, philosopher, and naturalist Wille was one of this movement's leading proponents.

Webern uses the poem as a sort of spiritual springboard, rather than trying to represent Wille's poem programmatically. The composition's rhythmic gestures are partly derived from Strauss and the late Romantics, and its structure takes us through an arch, from D major, through related keys, and with a return to D. At the work's climax the full orchestra lurches into a waltz-like triple meter.

—Paul J. Horsley

## ***In the Summer Wind*** [excerpted]

(Bruno Wille)

The gentle summer breezes blow  
and young bullocks nod their heads  
and sway,  
and shaggy pine-tops bend to and fro;  
as from their tender, slender light-green  
bosom comes a resinous scent  
and the soft air floats above,  
intoxicated.

Suddenly the whole world  
opens up to us far and wide  
in sunny bright cerulean blue;  
and far away, white bands of clouds  
and far away, the waving wheat  
and green, green meadows. ...  
Here could I rest, here would I watch—  
as the sweet acadia-tree  
atremble in the gentle breeze  
strews its blossoms all about.

Oh, rye-stalks bending back and forth  
how soft they whisper, and how they  
endlessly wave  
into the melting blue horizon!  
And already many heads bow down in  
silver-green.

Others bloom and smell like fresh-  
baked bread.

Between them bloom  
bright poppies, flaming-red  
and dark-blue cyclamen.

But up above  
through the blue ether

float billows of clouds  
like mountains half gold, half gray.  
And behold, the sun spreads her radiant  
fan  
of silver-silk  
coquettishly around.

Then she appears once more  
from out of her robe of clouds  
and her white limbs  
glisten, and spray  
blinding golden dust  
upon the meadows where  
forget-me-nots bloom smilingly  
and yellow ranunculus  
and brick-red sorrel.

Oh, thou raging, storming whirlwind!  
Like a freedom-shout, like an organ-  
chord

dost thou assail my ear  
and cool my brow,  
as thou washest around me  
like the foaming wave  
that laps the coastal rock. ...

Oh, thou seething, turbulent wind!  
Now thou seething, turbulent wind!

Now thou diest down  
so mild, so kind ...  
murmuring, whispering, fanning.

Art thou now troubled  
by the sun's bright smile?  
Even thy whispering now goes down. ...

*In Sommerwind was composed in 1904.*

*Eugene Ormandy and The Philadelphia Orchestra performed the world premiere of the piece at a three-day Webern Festival at the University of Washington in 1962. The most recent subscription performances were in January 2016 with Yannick Nézet-Séguin*

*The Orchestra made the world premiere recording of the work in 1963 with Ormandy for CBS.*

*The score calls for three flutes, two oboes, English horn, four clarinets, bass clarinet, two bassoons, six horns, two trumpets, timpani, percussion (cymbals, triangle), two harps, and strings.*

*Performance time is approximately 13 minutes.*



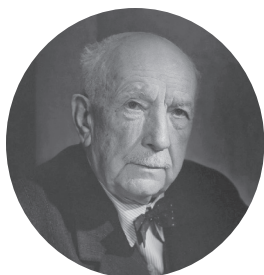
# The Music

## Oboe Concerto

**Richard Strauss**

**Born in Munich, June 11, 1864**

**Died in Garmisch-Partenkirchen, September 8, 1949**



During the first years of the 20th century many musicians, critics, and listeners viewed Richard Strauss as the preeminent modern composer. If one consults books on "contemporary music" from the time, Strauss is often the principal figure. His vast tone poems, such as *Don Juan* and *Also sprach Zarathustra*, broke sonic barriers, while his opera *Salome* scandalized audiences, at least in the opera houses where censors allowed it to appear at all.

Strauss's reputation and legacy would be viewed very differently than they are today if he had died in 1911. Perhaps it would be more akin to that of his friend and rival, Gustav Mahler, who died that year at age 50. Strauss, however, lived on—and on.

He first turned to writing more listener-friendly operas like *Der Rosenkavalier* and *Ariadne auf Naxos* and then to grand ones of Wagnerian ambition. Politics made their mark on his career as well, especially his brief presidency of the Reichsmusikkammer (Reich Chamber of Music) that governed musical life in Nazi Germany. During the closing, losing years of the war in Germany, and then during the time before his death in 1949 at age 85, Strauss returned to writing instrumental music with a remarkable series of valedictory pieces that seem untimely, yet timeless. He declared them "without an iota of music-historical significance" and indeed he was utterly unconcerned with breaking new ground.

**Late Works** As his daily life became ever more difficult in the early 1940s, Strauss, nearing age 80, grew increasingly depressed and it was at the suggestion of friends and family that he returned to composing, producing what he called "wrist exercises ... for my posthumous estate" that helped to lift his spirits. They are essentially private works, scored not for the enormous orchestras of the earlier tone poems and operas, but rather for intimate ensembles.

Willi Schuh, a close friend and the composer's biographer of choice, noted that all of these works breathe the same refined air, projecting "a certain grace and lucidity that depend on simplicity honed to the kind of delicacy and fluidity more typical of chamber music." Their "noble dignity" owes a considerable debt to Strauss's beloved Mozart. Strauss, we may recall, was an extraordinary conductor of Mozart's music and he dedicated the second of the wind sonatinas to "the spirit of the divine Mozart at the end of a life filled with gratitude."

**The Philadelphia Connection** "Oboe Concerto 1945/Suggested by an American soldier/(an oboist from Chicago)." Thus wrote Strauss in the pocket sketchbook he always kept close at hand. The soldier was, in fact, a young Curtis Institute of Music graduate named John de Lancie, who had at age 21, before he enlisted, been principal oboist of the Pittsburgh Symphony under Fritz Reiner. Upon his return to the United States he joined The Philadelphia Orchestra as assistant to his former teacher Marcel Tabuteau, whom he eventually succeeded as principal in 1954. He later served as the director of Curtis from 1977 to 1985.

In notes for his recording of the Concerto, de Lancie recounted meeting the great composer through his friend Alfred Mann, a musicologist and later distinguished professor at the Eastman School of Music. Strauss lived with his family in an elegant villa in Garmisch, not far south from Munich. "Once I mustered all my courage and began to talk about the beautiful oboe melodies in *Don Quixote*, *Don Juan*, *Sinfonia domestica*, and others. I wanted to know if he had a special affinity for the instrument. As I was well aware of his Horn Concerto I then asked him if he ever considered writing a concerto for oboe, but his only answer was a simple 'no.'" The suggestion took hold, however, as Strauss acknowledged. In early July he wrote to Schuh that "an oboe concerto with small orchestra is being 'fabricated' in my old-age workshop."

Strauss completed the short score of the Concerto in mid-September and the orchestration by the end of October in Switzerland. De Lancie, however, did not get to premiere "his" Concerto. That honor fell to Marcel Saillet, who performed it with the Tonhalle Orchestra under Volkmar Andreae in Zurich on February 26, 1946. Nor did he give the American premiere two years later, which was by Mitchell Miller (better known in his later popular incarnation as Mitch Miller) and the Columbia Concert Orchestra. In fact, de Lancie only first performed the Concerto he inspired during the Strauss centennial in 1964, with the Philadelphians and Eugene Ormandy at Interlochen in Michigan.

**A Closer Look** The Concerto, scored for a chamber orchestra, has a Mozartian ease to it. The lyrical beauty of the work is apparent from the beginning, an extraordinary opening that requires near superhuman breath control as Strauss seems oblivious to the fact that most instrumentalists need to breathe occasionally. The three continuous movements are thematically related and ingeniously linked. (The inconspicuous four-note cello motto that opens the first movement returns to usher in the second.) The apparently effortless lyricism, despite the demands placed on the soloist, unfolds through the opening **Allegro moderato**, relaxes in the middle **Andante**, and takes on a more lively character in the concluding rondo (**Vivace—Allegro**). Strauss revised the ending of the work in 1948 before its publication, adding a more extended coda.

—Christopher H. Gibbs

*Strauss composed his Oboe Concerto in 1945.*

*Former Principal Oboe John de Lancie played the first Philadelphia Orchestra performance of the work, in August 1964 in Interlochen with Eugene Ormandy. Former Principal Oboe Richard Woodhams was the soloist in the most recent performances, in October 2013; Yannick Nézet-Séguin conducted.*

*The Oboe Concerto was recorded by the Orchestra in 1994 for EMI with Woodhams and Wolfgang Sawallisch.*

*Strauss's score calls for a small orchestra of two flutes, English horn, two clarinets, two bassoons, two horns, and strings, in addition to the solo oboe.*

*The work runs approximately 30 minutes in performance.*

# The Music

## Symphony No. 3 ("Scottish")

**Felix Mendelssohn**

**Born in Hamburg, February 3, 1809**

**Died in Leipzig, November 4, 1847**



In the mid-19th-century musical "War of the Romantics," the "progressive" composers, notably Berlioz, Liszt, and Wagner, championed programmatic approaches. The "conservatives," preeminently Mendelssohn, Schumann, and Brahms, were content to further develop Classical traditions. In large measure this opposition related to genre and form, somewhat less to music's relationship to the extra-musical. No one denied that music was connected to life or that it could convey emotions.

But while the "New German" camp concentrated on writing operas and single-movement program music, their opponents produced multi-movement orchestral and chamber works, usually without titles or realistic effects. They were inclined to Beethoven's famous declaration concerning his "Pastoral" Symphony, that it was "more an expression of feeling than painting."

**Mendelssohn's Symphonies** After dispatching 12 youthful string symphonies by the age of 14, Mendelssohn composed five mature ones for full orchestra. (The numbering does not reflect their chronology due to the posthumous publication of two of them.) These symphonies are less "absolute" than Brahms's austere four, which give few clues to any extra-musical connections. Mendelssohn wrote his Symphony No. 1 in C minor (1824) at age 15, initially labeling it *Sinfonia XIII*. His Second Symphony, the "Lobgesang" (Hymn of Praise, 1840), descends from Beethoven's Ninth by employing an extended choral finale setting biblical verses. The Third Symphony (1842) we hear today was actually the last one that Mendelssohn completed and was connected with early travels to Scotland, just as the Fourth (1833) related to time he spent soon thereafter in Italy. The Fifth Symphony (1830) is known as the "Reformation," inspired by the 300th anniversary of the Augsburg Confession, a crucial document connected to the founding of the Lutheran Church.

When Mendelssohn, who was a great pioneering conductor, led the 1842 premiere of the Third Symphony in Leipzig with his Gewandhaus Orchestra he did not divulge a title, nor did he indicate one in the manuscript or published score, although he referred to it as the "Scottish" in letters. Schumann, a good friend, wrote an infamous review in which he confused the piece with the unpublished

"Italian" Symphony, finding in the opening "ancient melodies sung in lovely Italy" and that Mendelssohn "places us under the heaven of Italy."

**Fruits of a Grand Tour** In 1829 the 20-year-old Mendelssohn was already a greatly accomplished artist when he embarked on a nearly five-year "Grand Tour" of Europe. In addition to being a virtuosic piano prodigy, the precocious youth had already composed dramatic pieces, symphonies, and concertos; chamber and piano music; and such staggering masterpieces as the Octet and *A Midsummer Night's Dream* Overture. His financially comfortable parents insisted that he make an extended tour of the Continent, during which time he rubbed shoulders with Europe's leading artistic and intellectual figures. Just as important as whom he met and what he heard were the impressions of the sights he saw. Mendelssohn recorded those impressions in a variety of artistic media: in marvelously vivid letters, in accomplished drawings, and, of course, in music.

The exact chronology of the "Scottish," generally considered his symphonic masterpiece, is unclear as it dates back to near the start of his tour, with his first trip to England, a country that embraced him and to which he returned many times. After giving several concerts, conducting his First Symphony among other works, the 20-year-old embarked on a vacation to Scotland in July. He visited Holyrood Palace in Edinburgh, where Mary, Queen of Scots, had lived, and remarked in a letter to his parents: "I believe I found today the beginning of my 'Scottish' Symphony." He lost the thread, however, when he moved on to sunny Italy, remarking "Who can blame me if I am unable to put myself back into the foggy mood of Scotland?" He returned to the project in Berlin over a decade later, completing the score in January 1842. A couple months after conducting the Leipzig premiere, he led a performance in London during his seventh trip to England. He dedicated the score to his great admirer Queen Victoria.

**A Closer Look** R. Larry Todd, a leading Mendelssohn biographer, has observed some similarities with the *Hebrides* Overture, also inspired by the initial Scottish sojourn and alternatively known as *Fingal's Cave*, in its "open spaced chords, dronelike fifths, rough hewn harmonic progressions, darkly hued scorings, and sequential repetitions."

Mendelssohn indicates in the score that "the movements of this symphony must follow one another immediately, and must not be separated by the customary long pauses." The brooding introduction (**Andante con moto**), which presents the principal theme that will appear in various guises over the course of the entire Symphony, leads to a lively **Allegro un poco agitato** with a sea-storm section near the end. A return of the somber opening Andante serves as the bridge to a brilliant scherzo—a Mendelssohnian specialty (**Vivace non troppo**). The slow movement (**Adagio**) offers one of Mendelssohn's characteristic "songs without words," although here perhaps more a hymn. The composer initially marked the energetic finale (**Allegro vivacissimo**) as "guerriero" (warlike)—a rather unusual

indication that Max Bruch used for his Scottish Fantasy. The Symphony is capped with a majestic and hopeful major-key conclusion in 6/8 meter (**Allegro maestoso assai**) that Mendelssohn once remarked should sound like a men's chorus.

—Christopher H. Gibbs

*Mendelssohn composed his Symphony No. 3 in 1842.*

*The first Philadelphia Orchestra performances of the "Scottish" Symphony took place in December 1905, with Fritz Scheel on the podium. Since then the work has appeared sporadically on subscription series (it was absent from 1930-46 and then again until 1971). Most recently on subscription it was led by Yannick Nézet-Séguin in January 2018.*

*The Philadelphians recorded the Symphony in 1977 for RCA with Eugene Ormandy.*

*Mendelssohn scored the work for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

*Performance time is approximately 40 minutes.*

# Musical Terms

## GENERAL TERMS

**Atonality:** Music that is not tonal, especially organized without reference to key or tonal center

**Chord:** The simultaneous sounding of three or more tones

**Chromatic:** Relating to tones foreign to a given key (scale) or chord

**Coda:** A concluding section or passage added in order to confirm the impression of finality

**Counterpoint:** The combination of simultaneously sounding musical lines

**Ground bass:** a short theme, usually in the bass, which is constantly repeated as the other parts of the music vary

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Meter:** The symmetrical grouping of musical rhythms

**Minimalism:** A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

**Modernism:** A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

**Passacaglia:** an instrumental musical composition consisting of variations usually on a ground bass in moderately slow triple time

**Pointillism:** A music texture in which the pitches of a melody are presented just a few at a time rather than in a traditional continuous melodic line in the same instrument

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

**Scale:** The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

**Scherzo:** Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

**Tonality:** The orientation of melodies and harmonies toward a specific pitch or pitches

**Tone poem:** A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

**Tonic:** The keynote of a scale

**12-tone:** Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Agitato:** Excited

**Allegro:** Bright, fast

**Andante:** Walking speed

**Animato:** Lively, animated

**Con moto:** With motion

**Maestoso:** Majestic

**Moderato:** A moderate tempo

**Vivace:** Lively

## TEMPO MODIFIERS

**Assai:** Much

**Non troppo:** Not too much

**Un poco:** A little

## MODIFYING SUFFIXES

**-issimo:** Very

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